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Stan Getz
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The Poll Winners
Shorty Rogers
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Bud Shank
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Notes by
Robert Gordon

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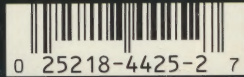
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The
WEST
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Warmest regards,
 Frankie O'Farrell

Best of everything,
 from Duffie

Great luck
 Howard Ramsey



Best wishes
 Bob Cooper

Best wishes
 Shurt
 Rogers

Walt
 Bamhart
 & Linda
 love very
 best to you

Walt Bamhart



Cal Tjader

WEST COAST JAZZ REVISITED

by Robert Gordon

I may as well own up to this at the beginning: there is no general agreement upon the definition of the term “West Coast Jazz.” The phrase has been bandied around for over four decades now, but as with many a catch phrase, it seems to mean pretty much what a given speaker wants it to mean. Like the word “jazz” itself, most everybody has a vague idea of what the term encompasses, but when it gets down to particulars, the arguments begin. So if you’ve already glanced at the listings for this album and decided that a particular performance doesn’t fit your idea of West Coast Jazz, not to worry: you’ll probably enjoy it anyway, whether or not you believe it’s truly West Coast Jazz.

My personal preference for such a definition has always been: “That music produced by jazz musicians residing at the time on the West Coast.” This seems to me the only definition inclusive enough to include the entire scene, from Dexter and Wardell’s Central Avenue duels, to musicians like Dave Brubeck, Gerry Mulligan, and Shorty Rogers, to the experiments of Ornette Coleman.

As to the origins of the term, nobody—to my knowledge, anyway—has ever taken credit (or accepted blame) for coining the phrase. When it first came into general use, the vocal wars between the boppers and moldy figs were beginning to wind down, and it’s possible the trade journals felt the need for a new *cause célèbre* to boost circulations. This cynical view, however, fails to acknowledge that in the first half of the Fifties, at least, there did seem to be certain stylistic differences between *much* of the jazz being produced in California and *much* of the jazz emanating from the East Coast. (I’ve emphasized “much” in both cases because

many musicians from both coasts stubbornly refused to fit into their assigned pigeonhole.) Basically, the differences were these: many of the West Coast musicians took their inspiration from such “cool” influences (there’s another one of those damned terms) as Lennie Tristano and the Miles Davis Birth of the Cool band, while the mainstream of jazz in New York City could easily be recognized as a direct descent of bebop. As long as one remembers that such generalizations are generalizations—that there was cool jazz being played in New York and fire-breathing bebop being performed in Hollywood—the distinction can be useful. In any case, by the end of the decade, such differences became ever less apparent.

The musicians, of course, were loath to be so pigeonholed. Shelly Manne can be heard on a “live” recording introducing the members of his working band—one of the hottest units on either coast at the time—as a “West Coast Group.” Shelly then goes on (in a native New Yorker’s accent that he was never quite able to shake) to list the hometowns of his musicians: Joe Gordon (Boston, Massachusetts), Richie Kamuca (Philadelphia, Pennsylvania), and Monty Budwig (Nyack, New York), gleefully saving Victor Feldman (London, England) for last. Rarely has a musician’s disdain for such labels been as forcefully, if tactfully, expressed.

And yet, and yet . . .

There was something special about the West Coast jazz scene of the Fifties and early Sixties. Those of us privileged enough to have lived through that era—to have heard favorite musicians holding forth at the Lighthouse, the Haig, the Black Hawk, or Zardi’s (or later, at places like the Jazz Workshop, the Renaissance, or Shelly’s Manne-Hole)—tend to smile broadly whenever someone’s comments or a snatch of music conjures up that scene. This set should bring back fond memories for those already familiar with West Coast jazz, and perhaps it will provide some feeling for the ambiance of the period for those to whom the term is just a phrase remembered from the jazz histories.



Max Roach and Shelly Manne



Dexter Gordon

DISC 1 The first three selections are representative of the jazz being played on the Coast circa 1950, when jazz in Los Angeles, at least, was largely synonymous with “Central Avenue.” Bird and Diz had brought tidings of modern jazz from New York City in 1945, and musicians like Dexter Gordon, Hampton Hawes—both were native Angelenos—Wardell Gray, and Sonny Criss quickly adopted the new music to their own ends. A 1947 Dial recording featuring the tenor saxophones of Dexter Gordon and Wardell Gray, “The Chase,” proved to be a bestseller, and Dial Records became the first of many independent labels on the Coast dedicated to modern jazz. The duo of Gordon and Gray soon became a fixture on the L.A. scene and the two anchored many a jam session in clubs around the area. They are heard here on a steaming performance of Denzil Best’s “Move,” recorded live at the Hula Hut, a club on Sunset Boulevard. Joining the pair on the front line are Clark Terry and Sonny Criss.

Wardell takes the first solo and never lets up. Dig the crowd reaction when he quotes from his solo on “Twisted,” recorded the previous year. Following Clark Terry’s fine solo, Dexter steps forward. The varying levels suggest that he was swaying back and forth in front of the mike. (It would be a few years before the technique for recording jazz “live” would be perfected.) Sonny Criss follows with a fiery solo that unfortunately sounds as if it had been edited. Jimmy Bunn, who had been the pianist on the original recording of “The Chase,” is the victim of an even more obvious editing. (As it was, the original issue of the extended performance had to be spread across four sides of two 78-RPM discs.)

Sonny Criss gets his due on this version of “Intermission Riff,” recorded at a Jazz At The Philharmonic concert held at the Los Angeles Shrine Auditorium in 1951. Following solos by Eddie “Lockjaw” Davis, Bennie Green, and Joe Newman, Criss takes charge. Although at times he sounds as if he were playing to the JATP audience, his own inimitable style shines

through. Wardell returns, accompanied by Art Farmer and Hampton Hawes, on a swinging treatment of Kendall Bright's "Bright Boy," recorded at the session which produced another hit, "Farmer's Market."

Recorded a few months earlier than "Bright Boy," Charles Mingus's version of "Body and Soul" shows that well before he came to be known as one of the premier bassists in jazz, Mingus had developed phenomenal chops on his instrument. Charles had spent his formative years in Los Angeles (in Watts, to be precise) in the fast company of future jazz stars like Britt Woodman, Dexter Gordon, Chico Hamilton, and Buddy Collette, and this duet with pianist Spaulding Givens (who would later change his name to Nadi Qamar) pretty well sums up the bassist's progress to the time of the recording. The parallels with the Duke Ellington–Jimmy Blanton version of the tune recorded a decade earlier are obvious, although Mingus confines himself to playing pizzicato, whereas Blanton had played arco for much of the original recording. This session was the last Mingus would record as a California resident; he would soon leave for New York City and international stardom.

To the extent there was a West Coast "school," the next four selections are its progenitors. In 1951, a group of musicians returning to California with Stan Kenton's second Innovations in Modern Music tour decided to take their chances on making it in L.A. French horn player John Graas would later remember it like this:

There were Shorty Rogers, Shelly Manne, Art Pepper, Bud Shank, Bob Cooper, Milt Bernhart, Bob Graettinger, and myself, among others. I remember when we were riding back in the bus, we all decided we wanted to stay on the Coast, we wanted to live in California. . . .

We knew it was going to be hard to find work. We even thought for a while of renting an old barn to use as a night club, but we hadn't realized that we'd need a liquor license and things like that. So things were rough at first. . . . I remember we'd meet after those occasional gigs—Latin jobs and stuff



Milt Bernhart, Rolf Ericson, Bud Shank, Bob Cooper, Howard Rumsey

Gerry Mulligan



like that—and compare notes about how horrible it was and about the things we had to play to make it.

But then the Lighthouse in Hermosa Beach let Howard Rumsey start some modern jazz nights. Howard gave work to a nucleus of Shorty, Jimmy Giuffre, Shelly, Frank Patchen . . . with Milt Bernhart, Bob Cooper, Bud Shank, Art Pepper, et cetera, on week ends. . . .

As for the records we began to make, Shorty had formed his Giants within the Kenton band. And when he got a chance to record, he recorded us as the Giants for disc jockey Gene Norman who sold the sides to Capitol. Norman played the album to death on his, the only night jazz program in town. You couldn't help but notice it. It had a great influence in a jazz-starved town. Then Pacific Jazz recorded Gerry and Chet, and the dam broke. Soon we all got a chance on records.

One of the Capitol sides mentioned by Graas was Shorty Rogers's "Popo," an infectious blues riff that would become Shorty's signature theme. The French horn and tuba

invite comparison between this group and the Miles Davis Birth of the Cool ensemble, but Shorty's arrangements are a lot looser, and there is more space for the soloists. Art Pepper, Jimmy Giuffre, Shorty, and Hamp Hawes contribute swinging solos. "Swing Shift" is one of Shorty's contributions to the Lighthouse All-Stars' book, and this performance by Rumsey's crew was obviously tightened up to keep within the three-minute limit of a 78-RPM disc; you can bet there was a lot

more space for blowing onstage at the club. Milt Bernhart, Jimmy Giuffre, Shorty, Bob Cooper, and Frank Patchen each get sixteen bars, and Shelly has a brief say before the out chorus.

That same summer of 1952 also saw another momentous recording, this one by Gerry Mulligan's pianoless quartet, which had been holding forth at the Haig, a tiny club on Wilshire Boulevard. "Bernie's Tune" was the jazz equivalent of a hit and thrust Gerry and Chet Baker into the national spotlight; it also launched Dick Bock's Pacific Jazz label. The Quartet could swing mightily at a very low dynamic level, sparked by Chico Hamilton's brushes and mallets.

When the Quartet journeyed to San Francisco for a gig at the Black Hawk a month later, Bob Whitlock, the original bassist, was replaced by Carson Smith, who proved to be an ideal member for the group. The arrangement of "My Funny Valentine," recorded for the Fantasy label during the trip, was largely Carson's, and the bass line heard on this original performance was adopted by subsequent bassists for the group.

San Francisco had its own coterie of modernists, of course, and not the least of these was Dave Brubeck. Dave was one of the first to recognize the potential of a college audience for jazz, and while later recordings for Columbia would garner him national recognition



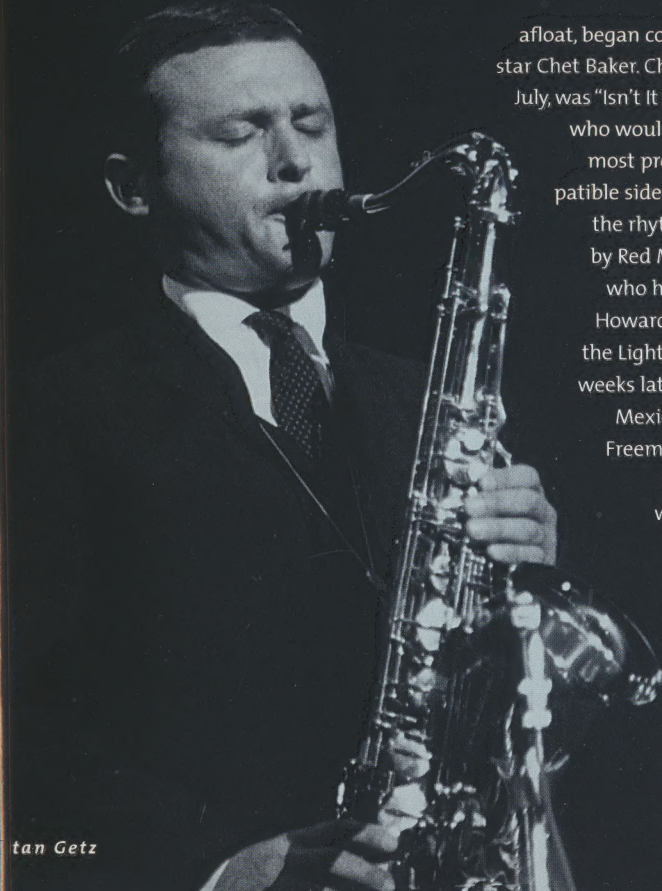
(including a 1954 appearance on the cover of *Time* magazine), the series of “live” concerts recorded by Fantasy set the stage for that breakthrough. This performance of “Stardust” features the lovely-sounding alto sax of Paul Desmond. (One critic likened the sound to a chilled, very dry martini.) Brubeck himself has noted that “Paul’s big contribution is . . . that he didn’t copy Charlie Parker.” Few players have had Desmond’s ability to tell a story with his horn, and when he was “on,” as he obviously was on this recording, he could spin an endless cornucopia of seamless lines that would hold an audience spellbound. Brubeck’s solo, featuring the block chords he so often used to great advantage, is entrancing as well; the audience seems to hold its collective breath until the performance has ended.

The next selection, recorded “live” at the Lighthouse in May 1953, reflects a totally different ambiance; rather than a rapt audience sitting in respectful silence, there is the highly informal atmosphere of a nightclub just steps away from the beach, one in which the listeners were as likely to be wearing bathing suits as a coat and tie or gown and in which the usual sounds of such a club—conversations, waitresses taking orders, and the clinking of glasses and the ching of a cash register—underscored the music being presented on stage. This is not to say the audience was unappreciative; the crowd is obviously enjoying the music, but they’re definitely having fun as well. Teddy Edwards contributed “Sunset Eyes” to the book, which serves to underscore the opportunity missed when the 1950 edition of the All-Stars—featuring Edwards, Sonny Criss, and Hampton Hawes—failed to be recorded. The tune alternates between Latin rhythms and swing, and Shelly Manne’s drums are featured throughout, buoying the solos of Cooper, Bernhart, Giuffre, Rogers, and Russ Freeman.

Early in the summer of 1953, when the Gerry Mulligan Quartet had been in existence less than a year and was at the height of its popularity, Mulligan ran afoul of the narcotics law and was off the scene for a time. Dick Bock, struggling to keep his young record company

afloat, began concentrating on his young star Chet Baker. Chet’s first recording, cut in July, was “Isn’t It Romantic?” Russ Freeman, who would prove to be Chet Baker’s most prolific and artistically compatible sideman, was the pianist, and the rhythm section was filled out by Red Mitchell and Bobby White, who had been the drummer for Howard Rumsey’s first concert at the Lighthouse back in 1949. A few weeks later Chet recorded “Maid in Mexico,” a composition of Russ Freeman’s and the first of many originals by Freeman that would form the nucleus of the Quartet’s book.

Stan Getz was for a time in the mid-Fifties a mainstay of the Los Angeles jazz scene. His quintet with Bob Brookmeyer



Stan Getz

IT WAS AT THE LIGHTHOUSE CAFE IN HERMOSA BEACH THAT MODERN JAZZ FIRST BECAME REALLY POPULAR ON THE WEST COAST. THE POLICY OF THE LIGHTHOUSE HAS BEEN TO IGNORE THE MEANINGLESS DIVISIONS BETWEEN THE VARIOUS MODERN JAZZ GROUPES, TO BRING TOGETHER THE FINEST AVAILABLE INSTRUMENTALISTS AND WRITERS, AND TO TRANSFORM THE LIGHTHOUSE INTO A WORKSHOP WHERE THEIR MUSIC COULD BE HEARD BY LARGE AUDIENCES.

THE LIGHTHOUSE IS IN A CONSTANT STATE OF MUSICAL ACTIVITIES AND EXPERIMENTATIONS. THERE ARE ALWAYS NEW WORKS IN PROGRESS, NEW ARRANGEMENTS BEING TRIED OUT, NEW IDEAS FOR SOLOS. EVERY MUSICIAN ON THE BANDSTAND IS VITALLY CONCERNED WITH COMMUNICATING HIS MUSIC TO EAGER AUDIENCES. THE EXCITEMENT IS SO CONTAGIOUS THAT SOME OF THE MEMBERS OF THE ALL-STARS WHO HAD NEVER WRITTEN MUSIC BEFORE BEGAN TO STUDY COMPOSITION AND HAVE DEVELOPED INTO FIRST RATE COMPOSER-ARRANGERS.

MODERN JAZZ IS NOW FIRMLY ESTABLISHED IN SOUTHERN CALIFORNIA AND THE LIGHTHOUSE IS RESPONSIBLE FOR BRINGING THE MUSIC AND THE AUDIENCE TOGETHER.

SINCERELY *Howard*

The Lighthouse

had a long run at Zardi's, and the group recorded extensively for the Clef and Verve labels. This version of "Crazy Rhythm," with pianist John Williams (*not* the composer of *Star Wars*), Teddy Kotick, and Frank Isola, was one of the first of the series—and one of the best.

Tenor saxophonist and composer Jack Montrose was another young rising star who came to prominence on the Coast at about the same time. He was featured as both arranger and sideman for a Chet Baker Ensemble date in December of 1953, and contributed a striking composition for *Shelly Manne and His Men, Vol. 2*, one of the most significant albums produced on the Coast in that era. Les Koenig of Contemporary Records recorded Shelly with a variety of ensembles and gave carte blanche to the composers/arrangers chosen to supply charts for the sessions, the only constraint being that the writers had to work with a predetermined instrumentation. Shelly's first album had featured three saxes and a (valve) trombone, while *Volume 2* featured brass: two trumpets, valve 'bone, tuba, and rhythm. Montrose's

"Etude de Concert" is one of the highlights of the second recording; it reflects the composer's technical training (he had been a music major at L.A. City College and Cal State Los Angeles), but his own comments on the composition closed with the statement: "Etude de Concert' is first and last a jazz composition. The main objective I had in mind was that it must swing."

Swing it does—in the appropriate sections. There are solos by Marty Paich, Bob Enevoldsen, and Shorty Rogers, while Shelly himself has much to say throughout. The composed and improvised parts fit together in a seamless whole, and the performance is very satisfying. It's a shame this album was out of print for such a long time, but the good news is, it's just been reissued it on compact disc (OJCCD-1910-2).

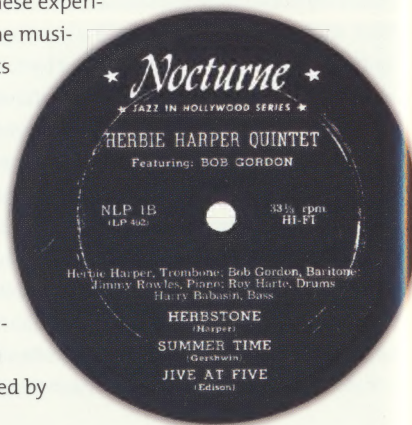
In stark contrast to the Montrose performance, the final selection on Disc 1 was recorded at one of the Lighthouse club's infamous twelve-hour marathon Sunday sessions, which ran from two in the afternoon to two the following morning. One particular day, September 13, 1953, is remembered by those who participated as "Crazy Sunday," because a larger than usual contingent of visitors dropped by to sit in and the personnel varied widely from set to set. "A Night in Tunisia" features Miles Davis, who'd come to visit Max Roach (who had recently replaced Shelly Manne in the drum chair). Miles was persuaded to come on stage (with a borrowed horn) and is joined by Lorraine Geller, the wife of Herb Geller and a stellar pianist in her own right, as well as regulars Rolf Ericson, Bud Shank, Bob Cooper, and of course Howard Rumsey. If Miles's solo sounds somewhat tentative, it's because he had recently been through a period of inactivity in which he had conquered some personal demons. Nevertheless, the selection exhibits one of the club's strongest points: an impromptu yet swinging performance by musicians obviously enjoying themselves, spurred on by an appreciative audience. Miles plays the head and takes the first solo, followed by Shank, Ericson, Cooper, and Geller, while Max Roach keeps all the pots boiling.

DISC 2

The first three performances on Disc 2 spotlight a few of the experimental approaches to modern jazz being tried out on the Coast during the early Fifties. Classical guitarist Laurindo Almeida had toured with Stan Kenton and had brought authentic Brazilian samba rhythms and compositions with him on the trip north. This performance of “Blue Baião” is one of the highlights of a collaboration with Bud Shank recorded for Pacific Jazz. Roy Harte plays conga on the head and uses brushes on the conga during the jazz choruses to keep an authentic feel and so as not to overpower the acoustic guitar. It would be anachronistic to speak of these performances, recorded in 1953, as “forerunners of Bossa Nova,” but the similarities between the music produced by this group and the music that would become popular in the 1960s are, I believe, obvious.

The flute and oboe duets of Bud Shank and Bob Cooper developed out of impromptu “live” performances on stage at the Lighthouse. These experiments were well received by the audiences, and the musicians hastily penned a small book of arrangements specifically for the combination. All this led to a recording session in February of 1954. “Aquarium” is an original composition of the All-Stars’ pianist, Claude Williamson, and features—in addition to the exotic woodwinds—the sympathetic brushwork of Max Roach.

Bud Shank soon landed his own date for the Nocturne label, a recently established record company, and persuaded Shorty Rogers to join him in the studio. This recording of “Lotus Bud,” composed by



Shorty especially for the session, was the first recorded example of Shorty on flugelhorn, while Bud Shank’s use of alto flute imparts just the right ambiance for the tune.

Nocturne was one of many independents to spring up in the Los Angeles area during the period and happened to be located in the same building as Pacific Jazz. The first album to be released by the label featured trombonist Herbie Harper and baritone saxophonist Bob Gordon (no relation to this writer). Both were young veterans of the burgeoning L.A. club scene. The Nocturne “house” rhythm section featured pianist Jimmy Rowles, as well as the label’s co-founders, bassist Harry Babasin and drummer Roy Harte. The group breezes through an original of Harper’s entitled “Herbstone.” (Tragically, Bob Gordon had only a few years left to enjoy his newly attained spot in the limelight; he was killed in an auto accident while traveling to a gig in 1956.)



Laurindo Almeida

"Fearless Finlay" spotlights the Stan Kenton Orchestra, a training ground for many of the musicians featured in this collection. The composition and arrangement are by Bill Holman, and the soloists are Sam Noto, Dave Schildkraut, and the amazing Frank Rosolino.

A very special recording which took place in the summer of 1954 for Pacific Jazz featured one of the brightest stars on the jazz horizon. Clifford Brown had come to California at the request of Max Roach, who had recently completed his contract at the Lighthouse, and the two formed one of the most memorable bands in jazz history. Brownie and Max eventually moved



The Stan Kenton Orchestra



Clockwise from top left: Chico Hamilton, Carson Smith, Paul Horn, Fred Katz

back East to be closer to the New York jazz scene, but before they did there was much recording in California, both with their new quintet (for EmArcy) and (in Brownie's case) the aforementioned date for Pacific Jazz. Jack Montrose supplied the arrangements for a mid-sized ensemble, and this performance of Clifford's "Daahoud"—with swinging solos by Brownie, Zoot Sims, Stu Williamson, and Russ Freeman—is one of the highlights of the collaboration.

Another unique sound from the Coast—this time from the Bay Area—was that produced by Cal Tjader's various Latin-influenced bands. The group's popularity during the Fifties was probably only slightly less than that of Dave Brubeck's Quartet, and in fact Tjader had first recorded as a drummer for a Brubeck unit. Billed on the album as "Cal Tjader's Modern Mambo Quintet," this performance of Tjader's tune "Mamblues" features the leader's vibes, the piano and bass of brothers Manuel and Carlos Duran, and the Latin percussion (timbales, bongos, and conga) of Bayardo Velarde and Edgard Rosales.

Not all of the music being recorded on the Coast during the Fifties was experimental, of course. There was plenty of straight-ahead jazz as well. Hampton Hawes formed a trio with Red Mitchell and Chuck Thompson in 1955 which was one of the glories of jazz of that era. "All the Things You Are," recorded in a marathon session that lasted from midnight to dawn the night of June 28, 1955, showcases Hamp's seemingly inexhaustible store of jazz choruses.

"Whose Blues?" is another cooker, a product of Lennie Niehaus's first album for Contemporary. The quintet features Lennie on alto, Jack Montrose on tenor, and Bob Gordon on baritone, spurred on by Monty Budwig and Shelly Manne.

"Blue Sands" was one of the staples in the book of the Chico Hamilton Quintet, surely the most original working jazz group on either coast during the Fifties. Buddy Collette wrote the tune and plays flute on the performance, while young Jim Hall—in his first recording—contributes a solo that borrows from both the jazz tradition of Charlie Christian

and the passion of flamenco guitar, but which nonetheless manages to announce the appearance of a fresh, original voice. Chico's mallets rise to a crescendo, but never seem to overpower the soloists.

Those who remember the jazz shows spun on FM radio by the late Frank Evans in the late Fifties and early Sixties will instantly recognize this performance of "Keester Parade" by the Cy Touff Octet. Touff's bass trumpet had been heard wailing in the trombone section of Woody Herman's Third Herd when he was invited to record for Pacific Jazz in late '55. Dick Bock commissioned charts by Johnny Mandel for five horns (two trumpets, bass trumpet, tenor and baritone saxes) and rhythm. "Keester Parade" bears a striking resemblance to Sweets Edison's blues line "Centerpiece," but if Mandel indeed borrowed the tune (and I've never been able to determine which came first), he stamped it as an original by adding two choruses: one a simple riff and the other an exciting "shout" chorus. Sweets, Cy Touff, Richie Kamuca, and Russ Freeman provide satisfying solos, but the real "star" is the arrangement: Mandel manages to make the octet sound like a big band in full cry.

Frank Morgan had been on the L.A. scene for almost a decade when "Whippet" was recorded in 1955, but the young altoist was far from a household name. Morgan suffered from the same demons that stunted—or cut short—the careers of many of his fellow jazzmen in the late Forties and Fifties, and just as it would seem he was poised for success, he would be taken off the scene for some time. On this performance Morgan is joined by organist Wild Bill Davis, and the rhythm section of Machito's Latin orchestra.

"Get Me to the Church On Time" is the signature tune from one of the best selling jazz albums of all times, *My Fair Lady*. Shelly Manne and his Friends, André Previn and Leroy Vinnegar, charge out of the starting gate and never let up. This performance has not lost its sheen in 10, these many years.

Bob Gordon, Buddy Collette, Frank Morgan





John Lewis

If it's true that Jack Sheldon sounded a bit like Chet Baker when "Get Out of Town" was recorded for the Jazz West label in 1954, it's equally true that the individual voice he would soon develop can be heard in its embryonic stage as well. Sheldon is joined by pianist Walter Norris, who supports the trumpeter with crisp, persuasive comments and contributes a swinging solo, and by bassist Ralph Peña and drummer Gene Gammage.

"Trio Blues" features Mr. Piano, Art Tatum, along with Red Callender—one of L.A.'s most respected bassists—and Jo Jones. What else need be said?

Some charter members of the Chico Hamilton Quintet are featured on the next two selections. In the tradition of many a jazz tune, Buddy Collette's "St. Andrews Place Blues" celebrates a residence of the com-

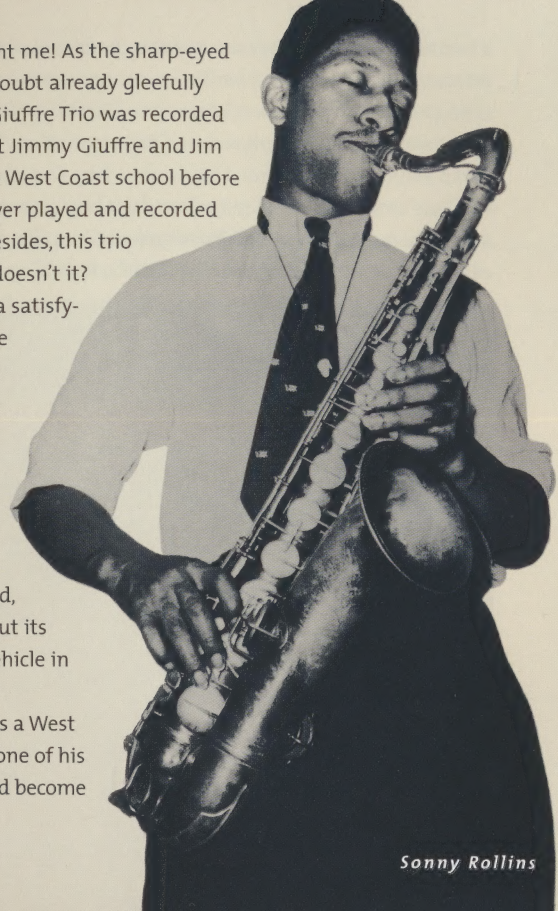
poser. Buddy is heard here on clarinet. "2 Degrees East, 3 Degrees West" is from the album *Grand Encounter*, on which two easterners (John Lewis and Percy Heath, in town for an engagement with the MJQ) join with three westerners (Jim Hall, Chico Hamilton, and Bill Perkins) for a memorable session. John Lewis's blues line, written especially for the session, has since become a classic.

Rounding out the disc is a performance by Gerald Wiggins, a pianist who is always welcome in a session. A "musician's musician," Wiggins always manages to make any soloist he plays behind sound good, and he is equally at home in a trio setting. "One for My Baby" is from an album entitled *Relax and Enjoy It!*, which pretty well sums up Gerald's musical philosophy.

DISC 3 Ha! Caught me! As the sharp-eyed have no doubt already gleefully noted, this performance by the Jimmy Giuffre Trio was recorded in New York City. Well, I can only say that Jimmy Giuffre and Jim Hall were card-carrying members of the West Coast school before moving to the Apple, and Bob Brookmeyer played and recorded on the Coast for several years as well. Besides, this trio simply *sounds* like a West Coast group, doesn't it? "Pickin' 'em Up and Layin' 'em Down" is a satisfying performance, even if recorded on the wrong coast.

"On Green Dolphin Street" is from a Contemporary album entitled *The Poll Winners*, a reference to the musicians' (Barney Kessel, Ray Brown, and Shelly Manne) winning ways in various polls administered by the jazz trade journals. (When this album was recorded, "Green Dolphin" had yet to have worn out its welcome through too many uses as a vehicle in countless jam sessions.)

Red Norvo might not be thought of as a West Coaster (although Shorty Rogers played one of his first professional gigs with Red and would become



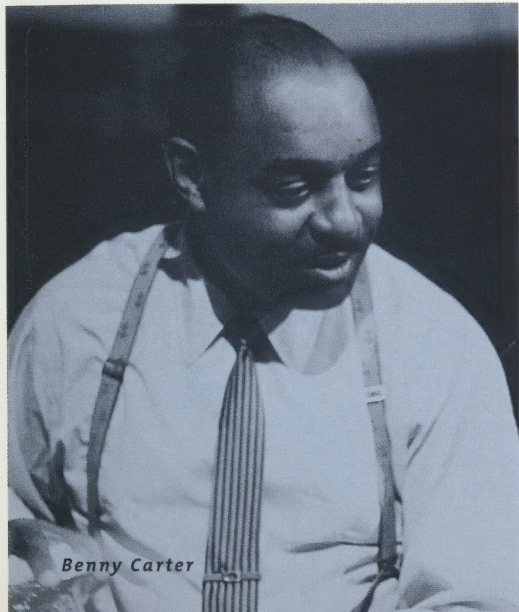
Sonny Rollins

a brother-in-law in later years), but this performance is square in the tradition. Buddy Collette returns on flute, while Bill Smith—a charter member of the legendary Dave Brubeck Octet—is on clarinet. Barney Kessel, who wrote “Red Sails,” plays some very tasty guitar.

Two of L.A.’s busiest musicians, Shelly Manne and Ray Brown, were tapped as sidemen when Sonny Rollins recorded his famous *Way Out West* album for Contemporary. Recorded very late at night (three A.M.), when the jazz gigs were over and the next day’s grind of studio dates was yet to begin, the album gained the status of an instant classic. The title tune exhibits several characteristics typical of a Rollins composition: it has an “old timey” feel,

mixed with snatches of irrepressible humor, and it swings.

Shelly is also heard on “A Walkin’ Thing,” a tune which bears the unmistakable stamp of composer and leader Benny Carter. This is one of those sessions where there’s a lot of love on the stand and it shows. Big Ben Webster and Benny Carter may be from an older generation, but the younger players here obviously respect the elder statesmen. Frank Rosolino, Jimmy Rowles, and Barney Kessel add their voices to those of Carter and Webster.



Benny Carter

One of L.A.’s stellar bassists, Red Mitchell formed a unique quartet in the late Fifties which featured two youngsters destined to make names for themselves, tenor saxophonist (and occasional flutist) James Clay and drummer Billy Higgins, as well as the swinging piano of Lorraine Geller. Red’s original line, “Rainy Night,” is what musicians are wont to call a “Cycle of Fifths Blues.”

Leroy Vinnegar, another top-notch bassist, has long been known as “The Walker,” so when he got the nod as leader for an album, it was perhaps inevitable that its title should be *Leroy Walks!* and that the tunes should have “walk” or “walking” in their titles. Such a concept can be a recipe for disaster, but that prospect is avoided here. Victor Feldman penned the arrangement of “Walkin’ My Baby Back Home” and solos on vibes, while some of L.A.’s finest—including Teddy Edwards, Gerald Wilson, and Carl Perkins—all contribute swinging solos. Needless to say, Leroy walks right on.

Brew Moore was one of the coterie of tenor saxophonists who avowedly were followers of Lester Young, as can easily be heard on this selection, recorded at the University of California in 1958. Moore is joined by Cal Tjader on vibes and Vince Guaraldi on piano on a down-home version of “Dues Blues.”

Bill Holman first gained a reputation playing with and arranging for Stan Kenton, and he has often led “rehearsal” big bands in the L.A. area since—bands that rehearse regularly and take such gigs as a band that size can garner. Most of the musicians in these bands could easily get more lucrative dates elsewhere, but count it an honor to play Holman’s charts in the company of such stellar sidemen. An example from 1958 is “No Heat,” a blues line recorded for the Andex album *Big Band in a Jazz Orbit*. Jack Sheldon starts things off with a solo in Harmon mute, followed by Holman himself on tenor, Frank Rosolino, Herb Geller, and finally Sheldon’s sectionmate, Conte Candoli. The band contributes bluesy comments at appropriate moments.

Frank Rosolino, one of those "naturals" who played more trombone than many of his contemporaries simply because he hadn't learned that he "couldn't play that way," is heard next leading what might be termed a "West Coast Hard Bop group." (Is this a new category? Can the phrase be copyrighted?) Joining Frank on "Love for Sale" are Harold Land, Victor Feldman (on piano this time), and Stan Levey.

An even "harder" approach is taken by Curtis Amy on the title song of his album *Katanga*. Dupree Bolton, who as far as I can ascertain recorded only this album with Amy and one other with Harold Land (*The Fox*), gives a stunning performance. Whatever the reason for his absence on the scene in later years, a tremendous talent seems to have been wasted. Jack Wilson and Ray Crawford contribute fleet lines on piano and guitar, while Vic Gaskin and Doug Sides round out the rhythm section.

"Carl's Blues" is the title song of the third and final album the Curtis Counce Group recorded for Contemporary Records. The tune was written by Carl Perkins, who was unwittingly providing his own memorial; he was to die only weeks after this session was recorded. Gerald Wilson replaced Jack Sheldon on trumpet on this final album, while the others were all charter members of the band: Harold Land, Perkins, Frank Butler, and Curtis himself on bass. This would be a poignant blues even if one weren't familiar with subsequent events.

The final two selections on Disc 3 look forward to the 1960s. The third edition of the Chico Hamilton Quintet introduced Eric Dolphy to the jazz world at large. "Far East" is typical of the "impressionistic" portion of the Quintet's book. Eric's flute work here seems somewhat conservative only in comparison with his later work on the instrument. Dennis Budimir is the guitarist, while Nate Gershman had taken over the cello chair originally held by Fred Katz.

Disc 3 closes with a selection from Ornette Coleman's initial recording, *Something Else!!! The Music of Ornette Coleman*. "The Sphinx" bears the unmistakable imprint of an Ornette



Coleman composition, with frequent and abrupt changes in the direction of the melody line as well as changes in tempo. For all that, it establishes a very joyous mood, and it's hard not to smile while listening to the piece. As I've written elsewhere: listening to Coleman's early albums today, it's difficult to conceive of the fuss made over the performances upon their original release; they sound very natural and swing quite hard. Pianist Walter Norris has the thankless job of feeding chords to Ornette and Don Cherry for what are essentially "free" solos; mostly he manages to stay out of their way, and his solo is quite welcome. Billy Higgins, as ever, keeps things cooking.



Curtis Counce and Harold Land

DISC 4 If one musician could be thought of as the quintessential “West Coaster,” a leading candidate would have to be Art Pepper. Art achieved a beautiful tone on alto sax, but nobody could swing harder when he dug in. One of his finest achievements was the album entitled *Art Pepper Meets the Rhythm Section*. The rhythm section in this case was the Miles Davis unit comprised of Red Garland, Paul Chambers, and Philly Joe Jones. During one of Miles’s engagements in L.A., the three were borrowed for an impromptu recording date; essentially it was a jam session held in a recording studio. “You’d Be So Nice to Come Home To” sounds totally improvised; there seems to have been no lead sheet, and the musicians are obviously remembering the tune and changes as they go along. Because they’re first-rate musicians, it all comes together, and the performance ends up delivering the very essence of jazz.

A more organized set was recorded for Contemporary a few years later—*Art Pepper + Eleven: Modern Jazz Classics*, with Marty Paich supplying the arrangements. “Shaw Nuff” recalls Diz and Bird’s first meeting on record. Jack Sheldon and Art Pepper reprise those roles, and their unison lines match the dexterity heard on the original. Pepper and Sheldon then share solo space with Russ Freeman, while some of the finest jazz and studio musicians supply accompaniment.

Two records cut in 1960 for the Hifijazz label come next. Elmo Hope always had his own thing going, and “Minor Bertha” is a prime example. The composition is a true original; it’s not simply a line built over familiar chord changes. The pianist returns on Harold Land’s “The Fox,” from the album mentioned above, on which Dupree Bolton makes one of two appearances. Harold Land’s tune is not for the faint-hearted musician; it bursts out of the starting gate and proceeds at warp speed, but fortunately Land, Bolton, Hope, and company have no trouble keeping up. This is the cut to play when friends complain that West Coast jazz is “too laid-back.”

Also recorded for the Hifijazz label two years earlier, and released on an album with the straightforward title *West Coast Jazz*, Richie Kamuca's "Indiana" comes much closer to the sound most people have in mind when they hear the term WCJ, yet it too is far from being "laid-back." Bill Holman penned the arrangement and plays bari sax on the piece; the soloists are Frank Rosolino, Holman, Conte Candoli, Kamuca, and Vince Guaraldi. Stan Levey's propulsive drums insure that the proceedings never lag.

The Terry Gibbs Dream Band is another example of a rehearsal band but with this twist: all of the band's recordings were captured live in Hollywood clubs in 1959, where Gibbs had wangled a series of "off night" gigs for the band. "Bright Eyes" was recorded at the Sundown with solos by pianist Benny Aronov, Conte Candoli, Gibbs himself on vibes, and bassist Buddy Clark. The ebullient Mr. Gibbs—who has enough spare energy to light a small city and has proven himself the best big band cheerleader since Chubby Jackson—may be heard shouting encouragement to the musicians throughout.

Gerald Wilson is the seemingly ageless Godfather of the Los Angeles jazz scene. He began his career in the Thirties with Jimmie Lunceford and is, at this writing, still going strong. GW, as he is affectionately known, came to national prominence when he recorded his big band (yes, another species of rehearsal band) for Pacific Jazz. One of his biggest hits was "Viva Tirado," a song that spotlights his continuing fascination with bullfighting. The soloists here are Joe Pass, Carmell Jones, Teddy Edwards, and Pass again.

"Something Blue" was the title tune for an album by the Paul Horn Quintet, a powerhouse group that flourished in L.A. around the turn of the decade. The group was one of the first to further Miles Davis's explorations of using modes or scales, rather than chord changes, as a basis for the soloists' improvisations. This tune might be thought of as a modal blues: it's a minor-key blues utilizing Dorian scales. Paul Horn (an alumnus of the Chico



Ben Webster, a California resident at the time. The results of the first recording (*The 'Spoon Concerts*, with Jimmy Witherspoon and Gerry Mulligan—Fantasy FCD-24701-2) may be heard elsewhere. This version of "Georgia on My Mind" was recorded in October of 1960, and the compatibility of the musicians may be gauged by Ben's own comments from several years later. Ben was listening to tapes of the concert with Lester Koenig, the owner of Contemporary Records. Les relates that on hearing the performance of "Georgia," Ben—with tears in his eyes—asked, "Why can't I get to play with guys like that anymore?"

Hamilton Quintet) plays clarinet on this piece, and each of the other members of the group—Emil Richards, Paul Moer, Jimmy Bond, and the ubiquitous Billy Higgins—has his say as well.

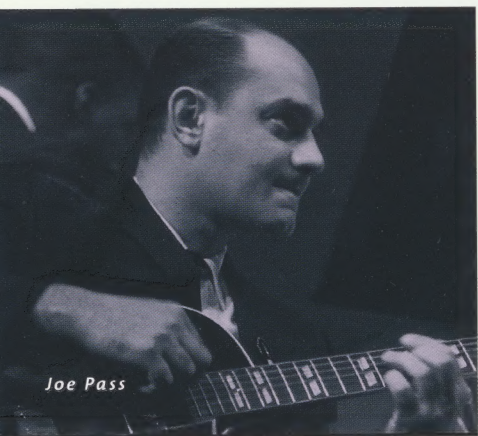
The Paul Horn Quintet often held sway (but never recorded) at the Renaissance, a coffeehouse on Sunset Boulevard. One artist who did record at the club, twice, was

In the introduction to these notes, I quoted Shelly Manne. His comments were captured on record during a concert at the Black Hawk in San Francisco on one of the rare trips he made outside of the Southland with his working band. "A Gem from Tiffany" (recorded during the same engagement) had been Shelly's theme and set closer since Bill Holman had been on the band, and here Shelly—as he often did—adopts the "and then there were none" format as each musician leaves the stage following his solo. (The idea goes back to Papa Haydn.)

"Together Again" celebrates a reunion of Howard McGhee and Teddy Edwards, who back in 1946 had recorded one of the first examples of California modern jazz for Dial Records ("Up in Dodo's Room"). The tune heard here might be another example of West Coast Hard Bop; that is, you could play this alongside contemporaneous Blue Note, Riverside, or Prestige

recordings without raising any eyebrows. Maggie and Teddy both dig deeply into their solos, and this sounds like an especially happy recording.

Phineas Newborn, Jr., the pianist on the last selection, got his own session later in 1961. The pianist had early on garnered a reputation as having one of the best technical commands of his instrument in jazz, but many complained that he often favored technique over emotion or feeling. As this performance of Charlie Parker's "Cheryl" shows, Newborn could indeed be soulful when he chose. Spurred on by The Rhythm Section, he digs into the blues with relish and puts his technique to excellent use.



The sales of jazz recordings have always seemed anemic compared to rock or other popular music, but from time to time a true "hit" is scored by a jazz musician—usually to the surprise of both the musicians themselves and the labels they're recording for. Such a hit was Vince Guaraldi's "Cast Your Fate to the Wind." Guaraldi had long labored in the vineyards of jazz (as may be seen by his role of sideman in many other selections in this set), and it's always nice to see a jazzman gain recognition outside his (or her) chosen field.

The final selection in this set is a tribute from one great guitarist to another: "For Django" by Joe Pass. Pass is—and I hate to overuse the term, but it's never more apt than in this instance—a musician's musician. Oh, there were always loyal fans who dug him, but it was his fellow musicians who would shake their heads in awe and wonderment at his chops, at the effortless way he would spin lines and harmonies that could not have been improved upon had they been composed beforehand. Special mention might be made here of the self-effacing accompaniment of John Pisano, who fills his role as rhythm guitarist admirably yet unobtrusively.

This, then, is an overview of West Coast Jazz. Ralph Kaffel, head of Fantasy Records, and producer/archivist Eric Miller were largely responsible for the set's inception and for choosing the selections, although others, including this writer, were allowed input during the process. I can tell you one thing: this was a labor of love for all concerned. It was not drudgery but joy listening to each of these performances, and we all wish there were enough room to add many, many more. We hope, too, that each of you has as much fun listening to this set as we did in compiling it.

Robert Gordon is the author of *Jazz West Coast: The Los Angeles Jazz Scene of the 1950s* (Quartet Books, 1986).

PRODUCERS' NOTES

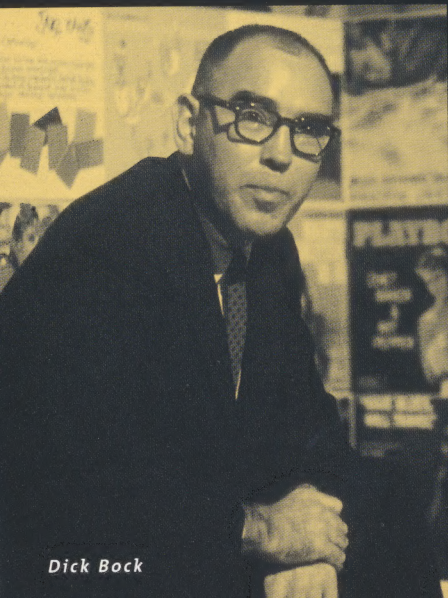
I've wanted to assemble this compilation of West Coast jazz classics for many years now, but something always came up to dislodge it from its place on the year's release schedule.

The publication of Robert Gordon's *Jazz West Coast* (1986) and Ted Gioia's *West Coast Jazz* (1992) served as pointed reminders to quit procrastinating and get down to business. This year, we did.

Eric Miller and I finally decided that nothing would keep us from making this long-

rumored project a reality. Eric, Bob Gordon, and I—each with our own personal favorites—were responsible for selecting the contents. My own criteria were simple: to pick the tracks which not only had made a musical impact, but were solid sellers that enjoyed substantial radio play. For example, I still remember vividly the excited anticipation of initial releases by artists like the Chico Hamilton Quintet and Hampton Hawes, or the latest from the Lighthouse All-Stars, following their previews on KNOB-FM (the “Jazz KNOB” in Long Beach).

At this point I must confess to more than a little “partisanship” with respect to this music. My first job in the record business, circa 1956, was as a salesman for California Record Distributors in Los Angeles, a wholesale distributor owned, as



Dick Bock

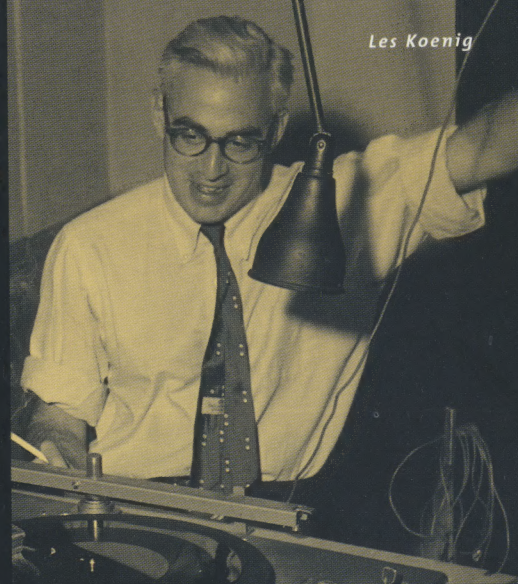
it happened, by Contemporary Record's owner Lester Koenig. Richard Bock's Pacific Jazz Records was one of the distributor's most important labels. I always looked forward to attending the recording sessions at Contemporary's Studios (actually, the warehouse) on Melrose Place and at Pacific Jazz Studios on Third Street.

Koenig and Bock were very different personalities with unique approaches to recording and running their businesses, but I had the same great admiration for both of them and for the music they were producing.

Acquiring the Contemporary catalog in 1984, therefore—and keeping it in print, for the most part—was a major thrill for me on a personal level, as was the ability to work with Dick Bock on a few projects in the 1980s, an association unfortunately brought to a halt by his untimely passing.

I'm sure that Lester and Dick would have enjoyed “The West Coast Jazz Box,” made possible to a large extent by their passion for the music.

—RALPH KAFFEL, 1998



Les Koenig

Los Angeles had a vibrant jazz scene in the 1950s and '60s. I hung out a lot at Sam's Record Shop (the Birdland of jazz stores) at 5162 West Adams Boulevard, and Sleepy Stein did his KNOB-FM jazz show from just behind Sam's storefront windows.

Within 20 blocks of this store (and my house) were located some two dozen jazz clubs, where many of the artists in this collection played. The clubs included the It Club, the Zebra Lounge, the Parisian Room, and the Intermission Room.

Norman Granz presented his Jazz At The Philharmonic concerts twice a year in L.A. His artists included Ella, Oscar, Hawk, Pres, and Art Tatum, to name just a few. Sundays were my days for the Lighthouse, in Hermosa Beach, when I could borrow the car.

The bustling Hollywood club scene included Shelly's Manne-Hole, the Renaissance, Donte's, and Gene Norman's Crescendo and the Interlude.

Beside Contemporary and Pacific Jazz, great jazz was produced and recorded by the fledgling Hifijazz label under the direction of David Axelrod; Nocturne Records, co-owned by musicians Harry Babasin and Roy Harte; the aforementioned Normans, Granz and Gene; and the Tampa, Andex, and Mode labels.

Some 400 miles to the north, jazz was just as active in San Francisco, with its pioneering Fantasy Records—whose roster included Dave Brubeck, Gerry Mulligan, Cal Tjader, and Vince Guaraldi—as well as live jazz at the Black Hawk, the El Matador, the Jazz Workshop, and many more.

All things considered, I appreciate those years more and more with the passage of time, and see them as the "52nd Street days" of West Coast Jazz.

—ERIC MILLER, 1998

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Wardell Gray

1 Move • aka Jazz on Sunset

(Denzil Best) Beechwood Music-BMI 9:43
Recorded at the Hula Hut Club, Hollywood;
August 27, 1950.

Wardell Gray, Dexter Gordon—
tenor saxophones

Clark Terry—trumpet

Sonny Criss—alto saxophone

Jimmy Bunn—piano

Billy Hadnott—bass

Chuck Thompson—drums

From *Wardell Gray Memorial*, vol. 1
(Prestige 7008/OJCCD-051-2).

2 Intermission Riff

(Ray Wetzel) Michael H. Goldsen-ASCAP 6:33
Recorded at a Jazz At The Philharmonic concert,
Shrine Auditorium, Los Angeles; October 12, 1951.
Produced by Norman Granz.

Sonny Criss—alto saxophone

Joe Newman—trumpet

Bennie Green—trombone

Eddie" Lockjaw" Davis—tenor saxophone

Bobby Tucker—piano

Tommy Potter—bass

Kenny Clarke—drums

From *Intermission Riff* (Pablo 2310-929/
OJCCD-961-2).

3 Bright Boy

(Kendall Bright) Prestige Music-BMI 2:43
Recorded at a club in Los Angeles; January 21, 1952.
Supervision by Jack Andrews.

Wardell Gray—tenor saxophone

Art Farmer—trumpet

Hampton Hawes—piano

Harper Crosby—bass

Lawrence Marable—drums

Robert Collier—conga

From *Wardell Gray Memorial*, vol. 2
(Prestige 7009/OJCCD-051-2).

4 Body and Soul

(Green-Sour-Heyman-Eyton) Warner Bros.
Music-ASCAP 3:34
Recorded in Beverly Hills; April 1951.

Charles Mingus—bass

Spaulding Givens (Nadi Qamar)—piano

From *Strings and Keys* (Debut 1); reissued on
The Charles Mingus Duo & Trio/Debut Rarities,
vol. 2 (OJCCD-1808-2) and as part of the boxed set
Charles Mingus/The Complete Debut Recordings
(12DCD-4402-2).

5 Popo

(Shorty Rogers) Criterion Music -ASCAP 3:07
Recorded in Los Angeles; October 8, 1951.
Produced by Gene Norman.

Shorty Rogers & His Giants

Shorty Rogers—trumpet
Art Pepper—alto saxophone
Jimmy Giuffre—tenor saxophone
John Graas—French horn
Gene Englund—tuba
Hampton Hawes—piano
Don Bagley—bass
Shelly Manne—drums

From *Modern Sounds* (Capitol 294).
[Courtesy Blue Note Records, under license
from EMI Music Special Markets.]

6 Swing Shift

(Rogers) Michele-BMI 2:25
Recorded in Los Angeles; July 22, 1952.
Supervision by Robert D. Kirstein and Nesuhi Ertegun.

Howard Rumsey's Lighthouse All-Stars

Shorty Rogers—trumpet
Milt Bernhart—trombone
Bob Cooper,
Jimmy Giuffre—tenor saxophones
Frank Patchen—piano
Howard Rumsey—bass
Shelly Manne—drums

From *Howard Rumsey's Lighthouse All-Stars, vol. 3*
(Contemporary 3508/OJCCD-266-2).

7 Bernie's Tune

(Bernie Miller) Atlantic Music-BMI 2:50
Recorded in Los Angeles, August 16, 1952.
Produced by Richard Bock and Roy Harte.

Gerry Mulligan Quartet

Chet Baker—trumpet
Gerry Mulligan—baritone saxophone
Bob Whitlock—bass
Chico Hamilton—drums

From *Gerry Mulligan Quartet* (Pacific Jazz 1).
[Courtesy Blue Note Records, under license
from EMI Music Special Markets.]

8 My Funny Valentine

(Rodgers-Hart) Chappell & Co.-ASCAP 2:53
Recorded at the Black Hawk in San Francisco;
September 2, 1952.

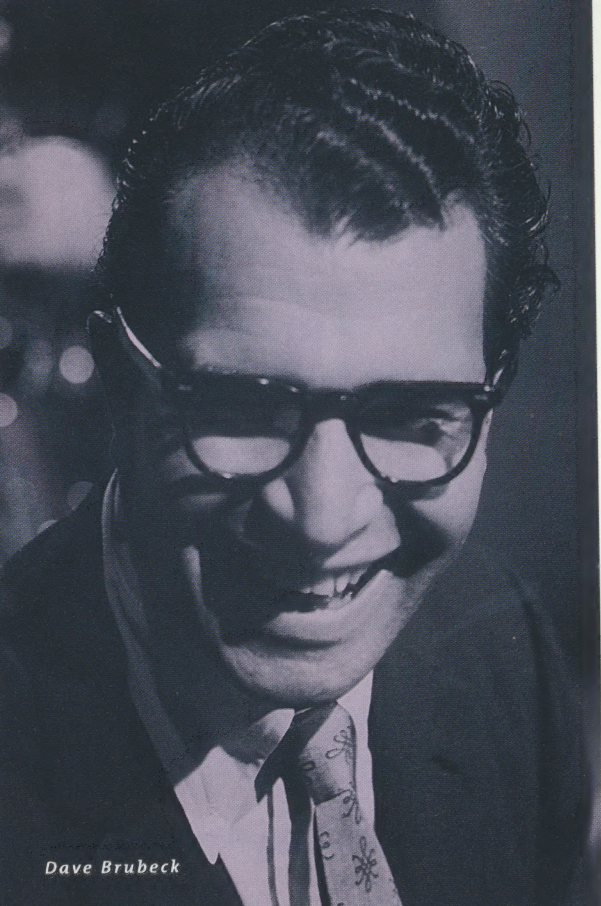
Gerry Mulligan Quartet

Chet Baker—trumpet
Gerry Mulligan—baritone saxophone
Carson Smith—bass
Chico Hamilton—drums

From *Gerry Mulligan Quartet*
(Fantasy 3-6/OJCCD-711-2).



Shorty Rogers and Jimmy Giuffre



Dave Brubeck

9 Stardust

(Hoagy Carmichael) PSO
Limited-ASCAP 6:27
Recorded at Finney Chapel,
Oberlin (OH) College; March 2, 1953.

Dave Brubeck Quartet

Paul Desmond—alto saxophone

Dave Brubeck—piano

Ron Crotty—bass

Lloyd Davis—drums

From *Jazz at Oberlin*
(Fantasy 3245/OJCCD-046-2).

10 Sunset Eyes

(Edwards-Wayne) Neil Music-
BMI/Shelby Music-ASCAP 5:27
Recorded at the Lighthouse,
Hermosa Beach, CA; May 15, 1953.
Produced by Lester Koenig.

Howard Rumsey's Lighthouse All-Stars

Shorty Rogers—trumpet

Milt Bernhart—trombone

Bob Cooper,

Jimmy Giuffre—tenor saxophones

Russ Freeman—piano

Howard Rumsey—bass

Shelly Manne—drums

From *Sunday Jazz à la Lighthouse*, vol. 2
(Contemporary 2501/OJCCD-972-2).

11 Isn't It Romantic?

(Rodgers-Hart) Famous Music-ASCAP 3:27
Recorded in Los Angeles; July 24, 1953.
Produced by Richard Bock.

Chet Baker Quartet

Chet Baker—trumpet

Russ Freeman—piano

Red Mitchell—bass

Bobby White—drums

From *Chet Baker Quartet* (Pacific Jazz 3).
[Courtesy Blue Note Records, under license
from EMI Music Special Markets.]

12 Maid in Mexico

(Russ Freeman) Encore Music-ASCAP 2:52
Recorded in Los Angeles; July 27, 1953.
Produced by Richard Bock.

Chet Baker Quartet

Chet Baker—trumpet

Russ Freeman—piano

Bob Whitlock—bass

Bobby White—drums

From *Chet Baker Quartet* (Pacific Jazz 3).
[Courtesy Blue Note Records, under license
from EMI Music Special Markets.]

13 Crazy Rhythm

(Meyer-Kahn-Caesar) Warner Bros.-ASCAP 5:57
Recorded in Los Angeles; August 4, 1953.
Produced by Norman Granz.

Stan Getz Quintet

Bob Brookmeyer—valve trombone

Stan Getz—tenor saxophone

John Williams—piano

Teddy Kotick—bass

Frank Isola—drums

From *Interpretations by the Stan Getz Quintet*
(Norgran 1000).
[Courtesy of Verve Records, under license from PolyMedia,
a division of PolyGram Group Distribution, Inc.]

14 Etude de Concert

(Jack Montrose) EMI U Catalog-ASCAP 6:38
Recorded in Hollywood; March 17, 1954.
Produced by Lester Koenig.

Shelly Manne & His Men

Don Fagerquist, Shorty Rogers—trumpets

Bob Enevoldsen—valve trombone

Paul Sarmiento—tuba

Marty Paich—piano

Joe Mondragon—bass

Shelly Manne—drums

From *Shelly Manne and His Men*, vol. 2
(Contemporary 2511/OJCCD-1910-2).

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15 A Night in Tunisia

(Gillespie-Paparelli) MCA Music-ASCAP 11:55
 Recorded at the Lighthouse, Hermosa Beach, CA;
 September 13, 1953.
 Produced by Lester Koenig.

Miles Davis & The Lighthouse All-Stars

- Miles Davis, Rolf Ericson—trumpets
- Bud Shank—alto and baritone saxophones
- Bob Cooper—tenor saxophone
- Lorraine Geller—piano
- Howard Rumsey—bass
- Max Roach—drums

From *At Last!* Miles Davis and the Lighthouse
 All-Stars (Contemporary 7645/OJCCD-480-2).

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Chet Baker, Miles Davis, and Rolf Ericson



Bud Shank and Bob Cooper

D I S C T W O

1 Blue Baião

(Gonzaga-Teixeiro) EMI Unart Catalog-BMI 3:16
Recorded in Los Angeles; April 1953.
Produced by Richard Bock.

Laurindo Almeida Quartet

Bud Shank—alto saxophone
Laurindo Almeida—guitar
Harry Babasin—bass
Roy Harte—drums

From *Laurindo Almeida Quartet* (Pacific Jazz 7).
[Courtesy Blue Note Records, under license
from EMI Music Special Markets.]

2 Aquarium

(Claude Williamson) Contemporary Music-BMI 3:02
Recorded at the Lighthouse, Hermosa Beach, CA;
February 25 or 26, 1954.
Produced by Lester Koenig.

Howard Rumsey's Lighthouse All-Stars

Bud Shank—flute
Bob Cooper—oboe
Claude Williamson—piano
Howard Rumsey—bass
Max Roach—drums

From *Oboe/Flute: Howard Rumsey's Lighthouse All-Stars*,
vol. 4 (Contemporary 3520/OJCCD-154-2).

3 Lotus Bud

(Rogers-Levinson) Margin Music-ASCAP 3:19
Recorded at Western Recorders, Hollywood;
March 25, 1954.
Produced by Harry Babasin and Roy Harte.

Bud Shank Quintet

Shorty Rogers—flugelhorn
Bud Shank—alto flute
Jimmy Rowles—piano
Harry Babasin—bass
Roy Harte—drums

From *Jazz in Hollywood*
(Nocturne Records NLP-2/OJCCD-1890-2).

4 Herbstone

(Herbie Harper) Chappell-ASCAP 2:56
Recorded at Gold Star Studios, Hollywood;
February 27, 1954.
Produced by Harry Babasin and Roy Harte.

Herbie Harper Quintet

Herbie Harper—trombone
Bob Gordon—baritone saxophone
Jimmy Rowles—piano
Harry Babasin—bass
Roy Harte—drums

From *Jazz in Hollywood*
(Nocturne Records NLP-1/OJCCD-1887-2).

5 Fearless Finlay

(Bill Holman) Benton Publ./Neil Music-BMI 3:02
Recorded in Los Angeles; March 2, 1954.

Stan Kenton Orchestra

Buddy Childers, Vic Minichieilo,
Sam Noto (solo), Stu Williamson,
Don Smith—trumpets

Bob Fitzpatrick, Frank Rosolino (solo),
Milt Gold, Joe Clavardone—trombones

George Roberts—baritone trombone

Dave Schildkraut (solo),

Charlie Mariano—alto saxophones

Bill Perkins, Mike Cicchetti—tenor saxophones

Tony Ferina—baritone saxophone

Stan Kenton—piano

Bob Leshner—guitar

Don Bagley—bass

Stan Levey—drums

Bill Holman—arranger

From *Kenton Showcase* (Capitol 598).
[Courtesy Capitol Records, under license
from EMI Music Special Markets.]

6 Daahoud

(Clifford Brown) Second Floor Music-BMI 4:14
Recorded in Los Angeles; July 12, 1954.
Produced by Richard Bock.

Clifford Brown Ensemble

Clifford Brown—trumpet

Stu Williamson—valve trombone

Zoot Sims—tenor saxophone

Bob Gordon—baritone saxophone

Russ Freeman—piano

Joe Mondragon—bass

Shelly Manne—drums

Jack Montrose—arranger

From *Clifford Brown Ensemble* (Pacific Jazz 19).
[Courtesy Blue Note Records, under license
from EMI Music Special Markets.]

7 Mamblues

(Cal Tjader) Bandy Music-BMI 2:23
Recorded in San Francisco; September 1954.

Cal Tjader—vibes

Manuel Duran—piano

Carlos Duran—bass

Bayardo Velarde—timbales, bongos

Edgard Rosales—conga

From *Mambo with Tjader* (Fantasy 3202/OJCCD-271-2).

8 All the Things You Are

(Kern-Hammerstein) T.B. Harms Co.-ASCAP 4:55
Recorded at Contemporary's studio,
Los Angeles; June 28, 1955.
Produced by Lester Koenig.

Hampton Hawes Trio

Hampton Hawes—piano

Red Mitchell—bass

Chuck Thompson—drums

From *Hampton Hawes Trio*
(Contemporary 3505/OJCCD-316-2).

9 Whose Blues?

(Lennie Niehaus) Contemporary-BMI 3:20
Recorded at Contemporary's studio,
Los Angeles, July 9, 1954.
Produced by Lester Koenig.

Lennie Niehaus Quintet

Lennie Niehaus—alto saxophone

Jack Montrose—tenor saxophone

Bob Gordon—baritone saxophone

Monty Budwig—bass

Shelly Manne—drums

From Contemporary 2513 and re-released
as part of *Lennie Niehaus vol. 1: The Quintets*
(Contemporary 3518/OJCCD-319-2).



Red Mitchell and Hampton Hawes

10 Blue Sands

(Buddy Collette) EMI U Catalog-ASCAP 6:28
Recorded in Los Angeles, August 23, 1955.
Produced by Richard Bock.

Chico Hamilton Quintet

Buddy Collette—*flute*

Fred Katz—*cello*

Jim Hall—*guitar*

Carson Smith—*bass*

Chico Hamilton—*drums*

From *Chico Hamilton Quintet* (Pacific Jazz 1209).
[Courtesy Blue Note Records, under license
from EMI Music Special Markets.]

11 Keester Parade

(Johnny Mandel) Marissa Music-ASCAP 7:49
Recorded in Los Angeles, December 4, 1955.
Produced by Richard Bock.

Cy Touff Octet

Conrad Gozzo, Harry "Sweets" Edison—*trumpets*

Cy Touff—*bass trumpet*

Richie Kamuca—*tenor saxophone*

Matt Utal—*baritone saxophone*

Russ Freeman—*piano*

Leroy Vinnegar—*bass*

Chuck Flores—*drums*

From *Cy Touff, His Octet & Quintet* (Pacific Jazz 1211).
[Courtesy Blue Note Records, under license
from EMI Music Special Markets.]

12 Whippet

(Frank Morgan) Neil-BMI 4:35
Recorded in Los Angeles; 1955.
Produced by Eddie Laguna.

Frank Morgan with Machito's Rhythm Section

Frank Morgan—*alto saxophone*

Conte Candoli—*trumpet*

Wild Bill Davis—*organ*

Bob Rodriguez—*bass*

Jose Mangual, Ralph Miranda,

Ubaldo Nieto—*percussion*

From *Frank Morgan* (GNP vol. 12)
[Produced under license from GNP Crescendo Record Co., Inc.]

13 Get Me to the Church on Time

(Lerner-Loewe) Chappell-ASCAP 4:11
Recorded at Contemporary's studio, Los Angeles;
August 17, 1956.
Produced by Lester Koenig.

Shelly Manne & His Friends

André Previn—*piano*

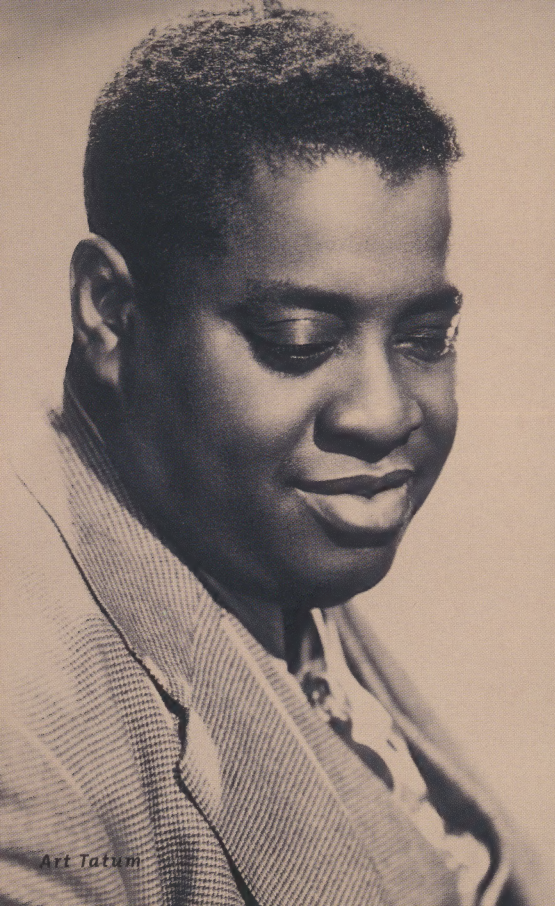
Leroy Vinnegar—*bass*

Shelly Manne—*drums*

From *Modern Jazz Performances of Songs from
My Fair Lady* (Contemporary 7527/
OJCCD-336-2).



Cy Touff with Woody Herman's Third Herd



Art Tatum

14 Get Out of Town

(Cole Porter) Chappell-ASCAP 2:29
Recorded in Los Angeles; August 1954.
Supervised by Herbert Kimmel.

Jack Sheldon Quartet

Jack Sheldon—trumpet

Walter Norris—piano

Ralph Peña—bass

Gene Gammage—drums

From *Get Out of Town* (Jazz West 1).
[Courtesy Blue Note Records, under license
from EMI Music Special Markets.]

15 Trio Blues

(Art Tatum) JATAP Publ.-BMI 5:04
Recorded in Los Angeles; January 27, 1956.
Produced by Norman Granz.

Art Tatum Trio

Art Tatum—piano

Red Callender—bass

Jo Jones—drums

From *The Tatum Group Masterpieces*
(Pablo 2310-735/PACD-2405-429-2).

16 St. Andrews Place Blues

(Buddy Collette) Veda Music-BMI 3:42
Recorded at Contemporary's studio, Los Angeles;
April 17, 1956.
Produced by Lester Koenig.

Buddy Collette Quintet

Buddy Collette—clarinet

Barney Kessel—guitar

Ernie Freeman—piano

Joe Comfort—bass

Larry Bunker—drums

From *Man of Many Parts*
(Contemporary 3522/OJCCD-239-2).

17 2 Degrees East, 3 Degrees West

(John Lewis) MIQ Music-BMI 6:06
Recorded in Los Angeles, April 17, 1956.
Produced by Richard Bock.

Bill Perkins—tenor saxophone

John Lewis—piano

Jim Hall—guitar

Percy Heath—bass

Chico Hamilton—drums

From *Grand Encounter: 2° East, 3° West*
(Pacific Jazz 1217).
[Courtesy Blue Note Records, under license
from EMI Music Special Markets.]

18 One for My Baby (And One More for the Road)

(Arlen-Mercer) Harwin Music-ASCAP 4:42
Recorded at Contemporary's studio, Los Angeles;
October 10, 1956.
Produced by Lester Koenig.

Gerald Wiggins Trio

Gerald Wiggins—piano

Joe Comfort—bass

Jackie Mills—drums

From *Relax and Enjoy It!*
(Contemporary 7595/OJCCD-173-2).

**1 Pickin' 'em Up
and Layin' 'em Down**

(Jimmy Giuffre) Beach Music Publ.-ASCAP 5:42
Recorded in New York City; January 20, 1958.
Supervision by Nesuhi Ertegun.

Jimmy Giuffre Trio

Jimmy Giuffre—clarinet

Bob Brookmeyer—valve trombone, clarinet

Jim Hall—guitar

From *Trav'lin' Light/The Jimmy Giuffre 3*
(Atlantic 1282).

[Produced under license from Atlantic
Recording Corporation.]

2 On Green Dolphin Street

(Kaper-Washington) EMI Feist
Catalog-ASCAP 3:59
Recorded at Contemporary's studio, Los Angeles;
March 18 or 19, 1957.
Produced by Lester Koenig.

The Poll Winners

Barney Kessel—guitar

Ray Brown—bass

Shelly Manne—drums

From *The Poll Winners*
(Contemporary 7535/OJCCD-156-2).

3 Red Sails

(Barney Kessel) Composers Music-ASCAP 3:52
Recorded at Contemporary's studio, Los Angeles;
January 26, February 9, or March 2, 1957.
Produced by Lester Koenig.

Red Norvo—vibes

Buddy Collette—flute

Bill Smith—clarinet

Barney Kessel—guitar

Red Mitchell—bass

Shelly Manne—drums

From *Music to Listen to Red Norvo By*
(Contemporary 7534/OJC-155).

4 Way Out West

(Sonny Rollins) Contemporary-BMI 6:27
Recorded at Contemporary's studio, Los Angeles;
March 7, 1957.
Produced by Lester Koenig.

Sonny Rollins—tenor saxophone

Ray Brown—bass

Shelly Manne—drums

From *Way Out West*
(Contemporary 7530/OJCCD-337-2).

5 A Walkin' Thing

(Benny Carter) Bee Cee Music-ASCAP 5:56
Recorded at Contemporary's studio, Los Angeles;
July 22, 1957.
Produced by Lester Koenig.

Benny Carter—alto saxophone
Ben Webster—tenor saxophone
Frank Rosolino—trombone
Jimmy Rowles—piano
Barney Kessel—guitar
Leroy Vinnegar—bass
Shelly Manne—drums

From *Jazz Giant*
(Contemporary 7555/OJCCD-167-2).

6 Rainy Night

(Red Mitchell) Composers-ASCAP 5:18
Recorded at Contemporary's studio, Los Angeles;
March 26, 1957.
Produced by Lester Koenig.

Red Mitchell Quartet
James Clay—flute
Lorraine Geller—piano
Red Mitchell—bass
Billy Higgins—drums

From *Presenting Red Mitchell*
(Contemporary 7538/OJCCD-158-2).

7 Walkin' My Baby Back Home

(Turk-Ahler) Chappell-ASCAP 4:46
Recorded at Contemporary's studio, Los Angeles;
September 16, 1957.
Produced by Lester Koenig.

Leroy Vinnegar Sextet
Gerald Wilson—trumpet
Teddy Edwards—tenor saxophone
Carl Perkins—piano
Victor Feldman—vibes
Leroy Vinnegar—bass
Tony Bazley—drums

From *Leroy Walks!*
(Contemporary 7542/OJCCD-160-2).

8 Dues Blues

(P. Dumaine) Cireco Music-BMI 7:08
Recorded in concert at the University of California
at Berkeley, 1958.

Brew Moore Quintet
Brew Moore—tenor saxophone
Cal Tjader—vibes
Vince Guaraldi—piano
Dean Reilly—bass
Bobby White—drums

From *Brew Moore* (Fantasy 3264/OJC-049).



Bill Holman

9 No Heat

(Holman) Jocelyn Music-BMI 6:04
Recorded in Los Angeles;
February 11, 12, or 13, 1958.
Produced and arranged by Bill Holman.

Bill Holman Big Band

**Al Porcino, Ed Leddy, Jack Sheldon (solo),
Conte Candoli (solo)**—trumpets
**Frank Rosolino (solo), Carl Fontana,
Ray Sims**—trombones
**Charlie Mariano,
Herb Geller (solo)**—alto saxophones
**Bill Holman (solo), Richie Kamuca,
Charlie Kennedy**—tenor saxophones
Bill Hood—baritone saxophone
Victor Feldman—piano
Buddy Clark—bass
Mel Lewis—drums

From *In a Jazz Orbit* (Amdex 3004).
[Produced under license from VSOP Records.]



Curtis Counce

10 Love for Sale

(Porter) Warner Bros.-ASCAP 5:30
Recorded at Radio Recorders, Hollywood;
December 22, 1958.
Produced by David Axelrod.

Frank Rosolino Quintet

Frank Rosolino—*trombone*
Harold Land—*tenor saxophone*
Victor Feldman—*piano*
Leroy Vinnegar—*bass*
Stan Levey—*drums*

From *Free for All*
(Specialty 2161/OJCCD-1763-2).

11 Katanga

(Dupree Bolton) publ. unknown 3:02
Recorded in Los Angeles; March 1963.
Produced by Richard Bock.

Curtis Amy Sextet

Dupree Bolton—*trumpet*
Curtis Amy—*tenor saxophone*
Jack Wilson—*piano*
Ray Crawford—*guitar*
Vic Gaskin—*bass*
Doug Sides—*drums*

From *Katanga!* (Pacific Jazz 70).
[Courtesy Blue Note Records, under license
from EMI Music Special Markets.]

12 Carl's Blues

(Carl Perkins) Second Floor-BMI 5:52
Recorded at Contemporary's studio,
Los Angeles; January 6, 1958.
Produced by Lester Koenig.

Curtis Counce Group

Gerald Wilson—*trumpet*
Harold Land—*tenor saxophone*
Carl Perkins—*piano*
Curtis Counce—*bass*
Frank Butler—*drums*

From *Carl's Blues*
(Contemporary 7574/OJCCD-423-2).

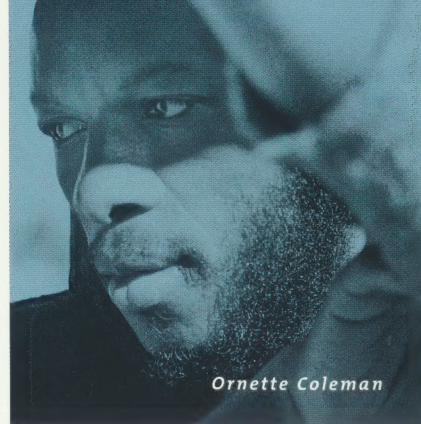
13 Far East

(Nat Pierce) WB Music-ASCAP 4:02
Recorded in Hollywood; December 29 or 30, 1958.

Chico Hamilton Quintet

Eric Dolphy—*flute*
Nate Gershman—*cello*
Dennis Budimir—*guitar*
Wyatt Ruther—*bass*
Chico Hamilton—*drums*

From *Gongs East!* (Warner Bros. 1271)
[Produced under license from
Warner Bros. Records, Inc.]



Ornette Coleman

14 The Sphinx

(Ornette Coleman) Composers-ASCAP 4:15
Recorded at Contemporary's studio, Los Angeles;
February 10, 22 or March 24, 1958.
Produced by Lester Koenig.

Ornette Coleman Quintet

Don Cherry—*trumpet*
Ornette Coleman—*alto saxophone*
Walter Norris—*piano*
Don Payne—*bass*
Billy Higgins—*drums*

From *Something Else!!! The Music of Ornette Coleman*
(Contemporary 7551/OJCCD-163-2).



Red Garland and Art Pepper

D I S C F O U R

1 You'd Be So Nice to Come Home To

(Porter) Chappell-ASCAP 5:23
Recorded at Contemporary's studio, Los Angeles;
January 19, 1957.
Produced by Lester Koenig.

Art Pepper Quartet

Art Pepper—alto saxophone
Red Garland—piano
Paul Chambers—bass
Philly Joe Jones—drums

From *Art Pepper Meets the Rhythm Section*
(Contemporary 7532/OJCCD-338-2)

2 Shaw Nuff

(Gillespie-Parker) Atlantic Music-BMI/Consolidated
Music-ASCAP 2:56
Recorded at Contemporary's studio, Los Angeles;
March 28, 1959.
Produced by Lester Koenig.

Art Pepper + Eleven

Al Porcino, Jack Sheldon—trumpets
Dick Nash—trombone
Bob Enevoldsen—valve trombone
Vince De Rosa—French horn
Art Pepper, Bud Shank—alto saxophones

Bill Perkins—tenor saxophone
Med Flory—baritone saxophone
Russ Freeman—piano
Joe Mondragon—bass
Mel Lewis—drums
Marty Paich—arranger

From *Art Pepper + Eleven*
(Contemporary 7568/OJCCD-341-2).

3 Minor Bertha

(Elmo Hope) Second Floor-BMI 4:46
Recorded at Radio Recorders Studio B,
Hollywood; February 8, 1959.
Produced by David Axelrod.

Elmo Hope Trio

Elmo Hope—piano
Jimmy Bond—bass
Frank Butler—drums

From *Elmo Hope Trio*
(Hifijazz J616, re-released as
Contemporary 7620/OJCCD-477-2).



*Curtis Counce,
Harold Land,
Frank Butler,
Jack Sheldon,
Roy DuNann, and
Lester Koenig*

4 The Fox

(Harold Land) Contemporary-BMI 5:37
Recorded at Radio Recorders, Hollywood;
August 1959.
Produced by David Axelrod.

Harold Land Quintet

Dupree Bolton—trumpet
Harold Land—tenor saxophone
Elmo Hope—piano
Herbie Lewis—bass
Frank Butler—drums

From *The Fox* (Hifijazz J612, re-released as
Contemporary 7619/OJCCD-343-2).

5 Indiana

(Hanley-McDonald) Shapiro, Bernstein &
Co.-ASCAP 4:33
Recorded in Los Angeles; 1959.
Produced by Tony Jacobs.

Richie Kamuca/Bill Holman Octet

Ed Leddy, Conte Candoli—trumpets
Frank Rosolino—trombone
Richie Kamuca—tenor saxophone
Bill Holman—baritone saxophone, arranger
Vince Guaraldi—piano
Monty Budwig—bass
Stan Levey—drums

From *West Coast Jazz in HiFi*
(Hifijazz J609/OJCCD-1760-2).



Gerald Wilson

6 Bright Eyes

(Holman) Jocelyn-BMI 5:09
Recorded at the Sundown, Los Angeles; November 1959.
Produced by Terry Gibbs.

Terry Gibbs Dream Band

John Audino, Conte Candoli, Frank Huggins,
Stu Williamson—trumpets
Bobby Burgess, Vern Friley, Bill Smiley—trombones
Joe Maini, Charlie Kennedy—alto saxophones
Med Flory, Bill Perkins—tenor saxophones
Jack Schwartz—baritone saxophone
Terry Gibbs—vibes
Benny Aronov—piano
Buddy Clark—bass
Mel Lewis—drums

From *Flying Home* (Contemporary CCD-7654-2).

7 Viva Tirado

(Gerald Wilson) Coast Music/Ludlow Music-BMI 5:42
Recorded at Pacific Jazz Studios, Hollywood; September 1962.
Produced by Albert Marx.

Gerald Wilson Orchestra

John Audino, Jules Chaikin, Freddy Hill,
Carmell Jones (solo)—trumpets
Bob Edmondson, Lou Blackburn,
Frank Strong—trombone
Bobby Knight—bass trombone
Bud Shank, Joe Maini—alto saxophones
Teddy Edwards (solo),
Harold Land—tenor saxophones
Don Raffell—baritone saxophone



Ben Webster

Jack Wilson—piano
Joe Pass—guitar
Jimmy Bond—bass
Mel Lewis—drums
Modesto Duran—conga

From *Moment of Truth* (Pacific Jazz 61).
[Courtesy Blue Note Records, under license
from EMI Music Special Markets.]

8 Something Blue

(Paul Horn) Samadhi Music-ASCAP 7:36
Recorded in Los Angeles; March 1960.
Produced by David Axelrod.

Paul Horn Quintet
Paul Horn—clarinet
Emil Richards—vibes

Paul Moer—piano
Jimmy Bond—bass
Billy Higgins—drums
From *Something Blue* (Hifijazz J615/OJCCD-1778-2).

9 Georgia on My Mind

(Carmichael-Gorrell) Peer Music Ltd.-BMI 6:39
Recorded at the Renaissance,
Hollywood; October 14, 1960.
Produced by Lester Koenig.

Ben Webster—tenor saxophone
Jim Hall—guitar
Jimmy Rowles—piano
Red Mitchell—bass
Frank Butler—drums

From *Ben Webster at the Renaissance*
(Contemporary 7646/OJCCD-390-2).

10 Theme: A Gem from Tiffany

(Holman) Jocelyn-BMI 5:47
Recorded at the Black Hawk, San Francisco;
September 24, 1959.
Produced by Lester Koenig.

Shelly Manne & His Men

Joe Gordon—trumpet
Richie Kamuca—tenor saxophone
Victor Feldman—piano
Monty Budwig—bass
Shelly Manne—drums

From *Shelly Manne & His Men at the
Black Hawk, vol. 5* (Contemporary OJCCD-660-2).



Vince Guaraldi

11 Together Again

(Teddy Edwards) Contemporary-BMI 9:28
Recorded at Contemporary's studio, Los Angeles;
May 15 or 17, 1961.
Produced by Lester Koenig.

Howard McGhee—trumpet
Teddy Edwards—tenor saxophone
Phineas Newborn, Jr.—piano
Ray Brown—bass
Ed Thigpen—drums

From *Together Again* (Contemporary 7588/OJCCD-424-2).

12 Cheryl

(Charlie Parker) Atlantic-BMI 3:54
Recorded at Contemporary's studio, Los Angeles;
October 16, 1961.
Produced by Lester Koenig.

Phineas Newborn, Jr.—piano
Paul Chambers—bass
Philly Joe Jones—drums

From *A World of Piano!* (Contemporary 7600/OJCCD-175-2).

13 Cast Your Fate to the Wind

(Vince Guaraldi) Unichappell Music-BMI 3:04
Recorded in San Francisco; 1962.

Vince Guaraldi Trio
Vince Guaraldi—piano
Monty Budwig—bass
Colin Bailey—drums

From *Jazz Impressions of Black Orpheus*
(Fantasy 8089/OJCCD-437-2).



Howard McGhee and Teddy Edwards

14 For Django

(Joe Pass) EMI U Catalog-ASCAP 2:52
Recorded in Los Angeles; 1964.
Produced by Richard Bock.

Joe Pass—guitar
John Pisano—guitar
Jim Hughart—bass
Colin Bailey—drums

From *For Django* (Pacific Jazz 85).
[Courtesy Blue Note Records, under license
from EMI Music Special Markets.]

LAURINDO ALMEIDA QUARTET
Blue Baião Disc 2, #1

CURTIS AMY SEXTET
Katanga 3, 11

CHET BAKER QUARTET
Isn't It Romantic? 1, 11
Maid in Mexico 1, 12

CLIFFORD BROWN ENSEMBLE
Daahoud 2, 6

DAVE BRUBECK QUARTET
Stardust 1, 9

BENNY CARTER
A Walkin' Thing 3, 5

ORNETTE COLEMAN QUINTET
The Sphinx 3, 14

BUDDY COLLETTE QUINTET
St. Andrews Place Blues 2, 16

CURTIS COUNCE GROUP
Carl's Blues 3, 12

SONNY CRISS
Intermission Riff 1, 2

**MILES DAVIS &
THE LIGHTHOUSE ALL-STARS**
A Night in Tunisia 1, 15

TEDDY EDWARDS/HOWARD MCGHEE
Together Again 4, 11

STAN GETZ QUINTET
Crazy Rhythm 1, 13

TERRY GIBBS DREAM BAND
Bright Eyes 4, 6

JIMMY GIUFFRÉ TRIO
Pickin' 'em Up and Layin' 'em Down 3, 1

WARDELL GRAY/DEXTER GORDON
Move (aka Jazz on Sunset) 1, 1

WARDELL GRAY
Bright Boy 1, 3

VINCE GUARALDI TRIO
Cast Your Fate to the Wind 4, 13

CHICO HAMILTON QUINTET
Blue Sands 2, 10
Far East 3, 13

HERBIE HARPER QUINTET
Herbstone 2, 4

HAMPTON HAWES TRIO
All the Things You Are 2, 8

BILL HOLMAN BIG BAND
No Heat 3, 9

ELMO HOPE TRIO
Minor Bertha 4, 3

PAUL HORN QUINTET
Something Blue 4, 8

RICHIE KAMUCA/BILL HOLMAN OCTET
Indiana 4, 5

STAN KENTON ORCHESTRA
Fearless Finlay 2, 5

HAROLD LAND QUINTET
The Fox 4, 4

SHELLY MANNE & HIS MEN
Etude de Concert 1, 14
Theme: A Gem from Tiffany 4, 10

SHELLY MANNE & HIS FRIENDS
Get Me to the Church on Time 2, 13

CHARLES MINGUS
Body and Soul 1, 4

RED MITCHELL QUARTET
Rainy Night 3, 6

BREW MOORE QUINTET
Dues Blues 3, 8

**FRANK MORGAN WITH
MACHITO'S RHYTHM SECTION**
Whippet 2, 12

GERRY MULLIGAN QUARTET
Bernie's Tune 1, 7
My Funny Valentine 1, 8

PHINEAS NEWBORN, JR.
Cheryl 4, 12

LENNIE NIEHAUS QUINTET
Whose Blues? 2, 9

RED NORVO
Red Sails 3, 3

JOE PASS
For Django 4, 14

ART PEPPER QUARTET
You'd Be So Nice to Come Home To 4, 1

ART PEPPER + ELEVEN
Shaw Nuff 4, 2

BILL PERKINS/JOHN LEWIS
2 Degrees East, 3 Degrees West 2, 17

THE POLL WINNERS
On Green Dolphin Street 3, 2

SHORTY ROGERS & HIS GIANTS
Popo 1, 5

SONNY ROLLINS
Way Out West 3, 4

FRANK ROSOLINO QUINTET
Love for Sale 3, 10

**HOWARD RUMSEY'S
LIGHTHOUSE ALL-STARS**
Swing Shift 1, 6
Sunset Eyes 1, 10
Aquarium 2, 2

BUD SHANK QUINTET
Lotus Bud 2, 3

JACK SHELDON QUARTET
Get Out of Town 2, 14

ART TATUM TRIO
Trio Blues 2, 15

CAL TJADER
Mamb blues 2, 7

CY TOUFF OCTET
Keester Parade 2, 11

LEROY VINNEGAR SEXTET
Walkin' My Baby Back Home 3, 7

BEN WEBSTER
Georgia on My Mind 4, 9

GERALD WIGGINS TRIO
One for My Baby
(And One More for the Road) 2, 18

GERALD WILSON ORCHESTRA
Viva Tirado 4, 7

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- 2 DEGREES EAST, 3 DEGREES WEST DISC 2, #17
 A NIGHT IN TUNISIA 1, 15
 A WALKIN' THING 3, 5
 ALL THE THINGS YOU ARE 2, 8
 AQUARIUM 2, 2
 BERNIE'S TUNE 1, 7
 BLUE SANDS 2, 10
 BLUE BAIÃO 2, 1
 BODY AND SOUL 1, 4
 BRIGHT BOY 1, 3
 BRIGHT EYES 4, 6
 CARL'S BLUES 3, 12
 CAST YOUR FATE TO THE WIND 4, 13
 CHERYL 4, 12
 CRAZY RHYTHM 1, 13
 DAAHOUD 2, 6
 DUES BLUES 3, 8
 ETUDE DE CONCERT 1, 14
 FAR EAST 3, 13
 FEARLESS FINLAY 2, 5
 FOR DJANGO 4, 14
 GEORGIA ON MY MIND 4, 9
 GET OUT OF TOWN 2, 14
 GET ME TO THE CHURCH ON TIME 2, 13
 HERBSTONE 2, 4
 INDIANA 4, 5
 INTERMISSION RIFF 1, 2
 ISN'T IT ROMANTIC? 1, 11
 KATANGA 3, 11
 KEESTER PARADE 2, 11
 LOTUS BUD 2, 3
 LOVE FOR SALE 3, 10
 MAID IN MEXICO 1, 12
 MAMBLUES 2, 7
 MINOR BERTHA 4, 3
 MOVE (aka JAZZ ON SUNSET) 1, 1
 MY FUNNY VALENTINE 1, 8
 NO HEAT 3, 9
 ON GREEN DOLPHIN STREET 3, 2
 ONE FOR MY BABY
 (AND ONE MORE FOR THE ROAD) 2, 18
 PICKIN' 'EM UP AND LAYIN' 'EM DOWN 3, 1
 POPO 1, 5
 RAINY NIGHT 3, 6
 RED SAILS 3, 3
 SHAW NUFF 4, 2
 SOMETHING BLUE 4, 8
 ST. ANDREWS PLACE BLUES 2, 16
 STARDUST 1, 9
 SUNSET EYES 1, 10
 SWING SHIFT 1, 6
 THE FOX 4, 4
 THE SPHINX 3, 14
 THEME: A GEM FROM TIFFANY 4, 10
 TOGETHER AGAIN 4, 11
 TRIO BLUES 2, 15
 VIVA TIRADO 4, 7
 WALKIN' MY BABY BACK HOME 3, 7
 WAY OUT WEST 3, 4
 WHIPPET 2, 12
 WHOSE BLUES? 2, 9
 YOU'D BE SO NICE TO COME HOME TO 4, 1

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The
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AN ANTHOLOGY OF CALIFORNIA JAZZ

D I S C O N E

- 01 **WARDELL GRAY/DEXTER GORDON** *Move • aka Jazz on Sunset* 9:43
- 02 **SONNY CRISS** *Intermission Riff* 6:33
- 03 **WARDELL GRAY** *Bright Boy* 2:43
- 04 **CHARLES MINGUS/SPAULDING GIVENS** *Body and Soul* 3:34
- 05 **SHORTY ROGERS & HIS GIANTS** *Popo* 3:01
- 06 **HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS** *Swing Shift* 2:25
- 07 **GERRY MULLIGAN QUARTET** *Bernie's Tune* 2:50
- 08 **GERRY MULLIGAN QUARTET** *My Funny Valentine* 2:53
- 09 **DAVE BRUBECK QUARTET** *Stardust* 6:21
- 10 **HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS** *Sunset Eyes* 5:27
- 11 **CHET BAKER QUARTET** *Isn't It Romantic?* 3:27
- 12 **CHET BAKER QUARTET** *Maid in Mexico* 2:52
- 13 **STAN GETZ QUINTET** *Crazy Rhythm* 5:51
- 14 **SHELLY MANNE & HIS MEN** *Etude de Concert* 6:38
- 15 **MILES DAVIS & THE LIGHTHOUSE ALL-STARS** *A Night in Tunisia* 11:55

TOTAL TIME 77:26 • AAD/MONO



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D I S C T W O

- 01 LAURINDO ALMEIDA QUARTET *Blue Baião* 3:16
02 HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS *Aquarium* 3:02
03 BUD SHANK QUINTET *Lotus Bud* 3:19
04 HERBIE HARPER QUINTET *Herbstone* 2:56
05 STAN KENTON ORCHESTRA *Fearless Finlay* 3:02
06 CLIFFORD BROWN ENSEMBLE *Daahoud* 4:14
07 CAL TJADER *Mamblues* 2:23
08 HAMPTON HAWES TRIO *All the Things You Are* 4:55
09 LENNIE NIEHAUS QUINTET *Whose Blues?* 3:20
10 CHICO HAMILTON QUINTET *Blue Sands* 6:28
11 CY TOUFF OCTET *Keester Parade* 7:49
12 FRANK MORGAN WITH MACHITO'S RHYTHM SECTION *Whippet* 4:35
13 SHELLY MANNE & HIS FRIENDS *Get Me to the Church on Time* 4:11
14 JACK SHELDON QUARTET *Get Out of Town* 2:29
15 ART TATUM TRIO *Trio Blues* 5:04
16 BUDDY COLLETTE QUINTET *St. Andrews Place Blues* 3:42
17 BILL PERKINS/JOHN LEWIS *2 Degrees East, 3 Degrees West* 6:06
18 GERALD WIGGINS TRIO *One for My Baby (And One More for the Road)* 4:42

TOTAL TIME 76:30 • AAD/STEREO (#1, 10, 12, 13, 15, 18)



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AN ANTHOLOGY OF CALIFORNIA JAZZ

DISC THREE

- 01 **JIMMY GIUFFRE TRIO** *Pickin' 'em Up and Layin' 'em Down* 5:42
- 02 **THE POLL WINNERS** *On Green Dolphin Street* 3:59
- 03 **RED NORVO** *Red Sails* 3:52
- 04 **SONNY ROLLINS** *Way Out West* 6:27
- 05 **BENNY CARTER** *A Walkin' Thing* 5:56
- 06 **RED MITCHELL QUARTET** *Rainy Night* 5:18
- 07 **LEROY VINNEGAR SEXTET** *Walkin' My Baby Back Home* 4:46
- 08 **BREW MOORE QUINTET** *Dues Blues* 7:08
- 09 **BILL HOLMAN BIG BAND** *No Heat* 6:04
- 10 **FRANK ROSOLINO QUINTET** *Love for Sale* 5:30
- 11 **CURTIS AMY SEXTET** *Katanga* 3:02
- 12 **CURTIS COUNCE GROUP** *Carl's Blues* 5:52
- 13 **CHICO HAMILTON QUINTET** *Far East* 4:02
- 14 **ORNETTE COLEMAN QUINTET** *The Sphinx* 4:15

TOTAL TIME 72:37 • AAD/STEREO (#8 MONO)



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DISC FOUR

- 01 ART PEPPER QUARTET *You'd Be So Nice to Come Home To* 5:23
- 02 ART PEPPER + ELEVEN *Shaw Nuff* 2:56
- 03 ELMO HOPE TRIO *Minor Bertha* 4:46
- 04 HAROLD LAND QUINTET *The Fox* 5:31
- 05 RICHIE KAMUCA/BILL HOLMAN OCTET *Indiana* 4:33
- 06 TERRY GIBBS DREAM BAND *Bright Eyes* 5:09
- 07 GERALD WILSON ORCHESTRA *Viva Tirado* 5:42
- 08 PAUL HORN QUINTET *Something Blue* 7:36
- 09 BEN WEBSTER *Georgia on My Mind* 6:39
- 10 SHELLY MANNE & HIS MEN *Theme: A Gem from Tiffany* 5:41
- 11 TEDDY EDWARDS/HOWARD MCGHEE *Together Again* 9:28
- 12 PHINEAS NEWBORN, JR. *Cheryl* 3:54
- 13 VINCE GUARALDI TRIO *Cast Your Fate to the Wind* 3:04
- 14 JOE PASS *For Django* 2:52

TOTAL TIME 74:10 • AAD/STEREO



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